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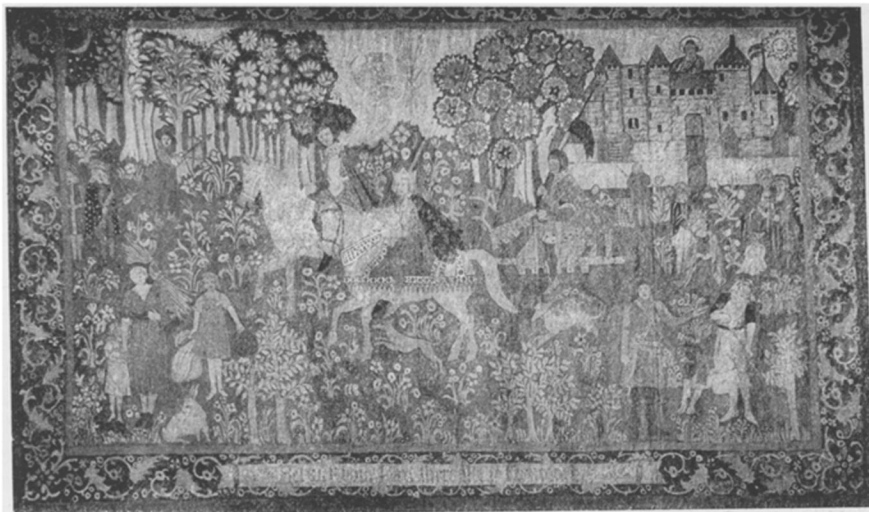
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*Curtain for the theatre
of the Elizabeth Peabody House*

*Designed by Miss Lins ; executed by Misses Lins, Randlett,
Robbins and Fyshe, pupils of the Museum School*

The Educational Work of the Museum

1918-1919

THIRTY odd years ago Mark Twain, in "The Innocents Abroad," was delighting his readers with satiric observations concerning the guides who led visitors through the museums of Europe. They were extravagant in statement and uncertain as to facts. Their aim was to astonish; to encourage appreciation of works of art was as far from their intention as it was beyond their power. And in quite recent years the writer overheard one of the tribe expatiating upon the vast number of cubes of glass used in making a mosaic copy of Raphael's "Transfiguration"; of suggestion that such a procedure might be deemed illogical there was, of course, no word.

Such was museum guidance. To-day we have another standard. Following the lead of this Museum, which first established docent service, those institutions which take their public duty seriously now offer guidance which has as its keynote not wonder, but appreciation. The speakers do not merely repeat the information given on the labels; they give what the label cannot — the spirit and the mood of the creator. The visitor, adolescent or adult, is encouraged to study the work of art with sympathetic understanding that he may appreciate its quality to the utmost of his capacity.

It may to some seem a waste of time so to stress this matter of modern museum guidance. Yet knowledge of the Museum's activities in the field of instruction is not so general as one might suppose. Every one has long since accepted the fact that books may be freely borrowed from a public library; it is a commonplace of modern civic life. But that the Museum is free to all and that merely by asking for it one may have guidance — guidance

based on appreciation — are facts that as yet have not been generally apprehended.

One new form of docent service was introduced this year as a result of war conditions. This is the guidance which Miss Millet is giving for enlisted men: a splendid work, mention of which has been made in a former issue. There have been the usual talks on Sunday given by friends of the Museum. It will, it is hoped, not seem a slight to the many who have helped us to mention only one speaker by name. But the four talks on "Processes of Painting," given by Mr. Charles Hopkinson, call for at least a passing word of appreciation, so thorough and so understandable were they.

For the Thursday Conferences, Dr. Coomaraswamy gave an illuminating series of illustrated lectures on the Art of India. Mrs. Scales gave for the children a new group of stories — "The Nations come to America bringing gifts" — weaving the stories about objects in the Museum. The work with schools and colleges; the talks given for special groups or for clubs; the established lecture courses — in all of these activities the Museum has followed its usual custom.

Not only by means of lectures on the history and theory of the fine and applied arts, but in actual practice is the Museum extending its sphere of influence. The High School Vocational Drawing Class, composed of pupils picked by competition, is now in its fifth year of successful development, and other classes besides those of the Museum School use the galleries for training in drawing, painting and design.

The School of the Museum, in spite of the unfavorable conditions caused by the war, has gone steadily ahead. The fact that seventy new students were enrolled is a clear indication of its strength. The teaching is based on the principles

of thoroughness and clear thinking, and the collections of the Museum furnish the students with an inexhaustible source of inspiration. H. E.



Head of a Warrior *Greek, fifth century B. C.*
Anonymous gift, 1918

A Relic of the Periclean Age

THE marble head of a warrior, illustrated above, possesses an interest quite out of proportion to its diminutive size. It is a fragment from a relief, probably a frieze, representing a scene of combat. Its greatest length is only three and a half inches. The material, Pentelic marble, and the fact that it was acquired by the donor in Athens some twenty years ago, suggest that the head is from the sculptural decoration of an Athenian temple. And this is amply confirmed by the style of the carving; there can be no doubt that we have to do with an Attic work of the Periclean age or the period of the Peloponnesian war. It is perhaps possible to go farther, and identify the temple which the head helped to adorn. Not many buildings can have been erected in Athens in the second half of the fifth century B. C., with a sculptured frieze

or metopes at once of such fine quality and of such small size. In fact, we can name only one: the little Ionic temple of Athena Nike, or "Wingless Victory," at the entrance to the Acropolis. This has a frieze slightly under eighteen inches in height, with battle scenes carved in relief on three of the sides. A comparison of the head with casts of a part of the frieze (exhibited in the corridor on the ground floor leading to the Classical wing) shows that it meets the requirements exactly as regards scale and depth of relief. Mr. A. H. Smith, who has been kind enough to examine a cast of the head in connection with the four slabs of the frieze in the British Museum, reports that it cannot be joined to any of the figures on them, but agrees that "in scale and style it looks very tempting." Whether it belongs to one of the figures still in place on the temple remains to be seen. Even if its exact position cannot be determined the theory need not be rejected since portions of the frieze are entirely lost.

The temple of Nike Apteros stood intact until the latter part of the seventeenth century, when it was pulled down by the Turks and its stones used to construct a battery in anticipation of the Venetian attack under Morosini in 1687. The four slabs of the frieze now in the British Museum were acquired by Lord Elgin early in the nineteenth century. Some years later, after Greece had regained her independence, the Turkish fortifications were removed, and it was found feasible to rebuild the temple almost entirely with its original materials, except for the cornice and roof. The frieze, unfortunately, is in a very damaged condition, and, except for the slabs in London, has hardly received the attention it merits. Executed a few years later than the sculptures of the Parthenon and Theseum, it shows an advance in freedom and pictorial quality. The groups of fighters are lively and varied in composition and the figures are modelled with extreme delicacy in high relief, producing effective contrasts of light and shade. All the heads on the extant slabs are either broken off or mutilated, a fact which gives the new fragment additional importance.

The head is shown for the present in a miscellaneous series of fragments of Greek sculpture which has recently been installed in Case 1 in the Late Greek Room. L. D. C.



Portion of the frieze of the Temple of Nike Apteros, Athens (from a cast) *Fifth century B. C.*